



**Roskilde
University**

Mobile futures and the city

Workshop Guide

Freudendal-Pedersen, Malene; Kesselring, Sven

Publication date:
2015

Document Version
Early version, also known as pre-print

Citation for published version (APA):
Freudendal-Pedersen, M., & Kesselring, S. (2015). *Mobile futures and the city: Workshop Guide*. Roskilde Universitet.

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain.
- You may freely distribute the URL identifying the publication in the public portal.

Take down policy

If you believe that this document breaches copyright please contact rucforsk@kb.dk providing details, and we will remove access to the work immediately and investigate your claim.



WORKSHOP MANUAL

A REFLEXIVE METHODOLOGY FOR URBAN PLANNING IN THE MOBILE RISK SOCIETY

MAY 2015

Malene Freudendal-Pedersen & Sven Kesselring



CONTENT

1. Aim of the methodology.....	3
2. Workshop – frames and people	5
Participants	6
Invitation.....	7
Preparing the participants for the workshop	7
3. Workshop	10
Setting the scene	10
Phase 1 - Building common ground	12
Phase 2-4	14
Phase 2 - critique phase	15
Phase 3 – utopian phase	17
Phase 4 - realization phase	18
Phase 5 - Creative days.....	19
4: Dokumentation.....	21
5: Methodological tools	24
6. Litterature	26

1. AIM OF THE METHODOLOGY

Planning for the future of mobilities has become a ‘messy business’ (Fischer and Forester 1993). Politics and planning have become like ‘walking on quicksand’ (Bauman 2013). Increasing social, political and economic risks, uncertainties and instabilities are shaping the institutional and societal environment for policy-makers, planners and decision-makers of all kind. Finding consensus and generating lasting and reliable decisions has become a major problem for democracies and their institutions. Against this background, recently described as the ‘mobile risk society’ (Kesselring 2008), the search for methodologies and methods to be able to deal with reflexivity, ambivalence and uncertainty has become an important task for planning theory and contemporary science (Forester 1999). As ‘uncertainties, ambiguities, unpredictabilities and unexpected consequences have become the defining features of our increasingly turbulent times’ (Fischer and Gottweis 2012: 4), there is an urgent need for new methodologies to guide decision-making about the future and to improve the conditions for a ‘good mobile life’ in cities and regions.

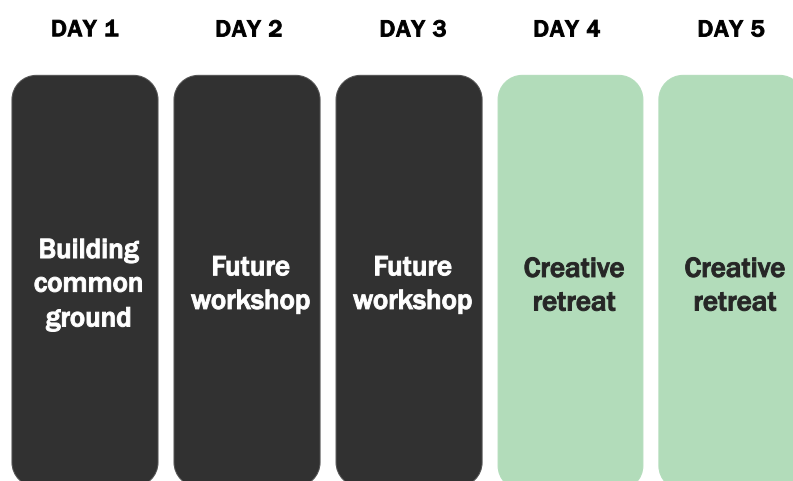
The methodology presented here has been developed within the ‘Mobilities Futures and the City’ (MFC) project. It has been developed as a contribution to the discussion on a reflexive methodology for planning in the mobile risk society. The project has been experimenting with developing a methodology which provides an approach where planners, decision-makers from politics and industry, and artists can together develop powerful ‘stories’ on the good mobile life in cities. The notion of ‘story’ has been developed within the framework of the ‘argumentative turn in policy analysis and planning’ (Fischer and Forester 1993). It understands planning as a form of storytelling and stands in the tradition of ‘communicative action planning’ (Sandercock 1998: 94ff.). Influenced by Habermas’ theory of communicative action, theorists such as Sandercock, Sager, Forester, Hajer and Healey consider discourse and talk as the main social activity to initiate social change. Changing practice is thus seen to always include the change of perceptions, problem definitions and the social construction of solution strategies. Transforming e.g. the car-dependent city and the ‘system of automobility’ (Urry 2004), including its predominant planning paradigm, requires imaginary spaces where thinking about the relations of mobilities, future and the city can move into new directions and be utilized to generate new policies.

The methodology presented here is inspired by action research and then further developed. Action research was introduced in the 1940s by the German social psychologist Kurt Lewin with the aim of democratising research (Nielsen and Nielsen 2006). Within Action research researchers are perceived as ‘co-producers in the creation of new knowledge’ and knowledge can only be created in ‘co-operation with social actors based on trust and a free agreement to participate’ (Aagaard Nielsen and Svensson 2006, 4). Thereby Action Research opposes authoritarian thinking and places dialogue as the core of knowledge production (Hartmann-Petersen 2009). We refer to the people taking part in the workshop as participants, even though they are perceived as co-producers of knowledge. With this outset the two workshops were controlled methodological experiments where untraditional compilations of participants were combined with an innovative set of methods and instruments. Throughout the workshops the research team noted own reflections on the methodological choices and together with the evaluations from the participants this has formed the methodology presented here. In the following we will present the methodology, the tools used and the different steps in chronological order.

2. WORKSHOP – FRAMES AND PEOPLE

The duration of the workshop is five (3+2) days. It is very important for building up a trustful and productive arena in the workshop that all participants are participating the first three days. It is possible to have the creative retreat without all participants but preferable if they stay the last two days as well. Some of the participants might start out to decline the opportunity of staying the last two days, but it is recommended to keep the invitation open and give them the opportunity to rearrange their plans or just change their minds and stay.

WORKSHOP STRUCTURE



For many participants it is difficult to take out five days of a working week but as a way of handling this, it can be recommended to place the last two days on Saturday and Sunday or to use bank holidays. Also it is very important to take the participants away from their daily routines. When working with busy professionals they will always try to squeeze in a meeting, if possible. Therefore choosing a location that makes this complicated is advised. Also creating a 'luxury' situation of peaceful surroundings where they will be taken care of and good food will be served creates a situation that most professionals are lacking and longing for.



Two examples of secluded settings for workshops

It is recommended to provide common transport to and from the workshop. The most important goal here is to make the participants feel that they do not need to consider any practical issues and thereby improving the opportunity for creating an in-between of creative thinking.

PARTICIPANTS

Choosing participants for the workshops is based on their professions but putting people together in a setting like this also requires other competences. It is important to integrate different disciplines and rationalities in the work. The following criteria are relevant for the selection:

- Different disciplinary and professional backgrounds like local planning, politics, architecture, arts and social science,
- Interest in working with other professions or arts,
- Excellence within specific field,
- High level of social competence,
- Familiarity with local context,
- Spread on gender, age and cultural backgrounds.

In cases where there are insecurities, personal meetings are beneficial for both workshop facilitators and participants to make sure the entrance point is aligned.

INVITATION

Since the participants are specifically chosen based on their qualifications the process of inviting is a bit more protracted. Often when arranging workshops invitations are sent out to at least 30% more participants than needed when anticipating a certain degree of declines. When working with these trans-disciplinary groups it is important to carefully consider replacements when somebody says no. In order to handle this complication it is suggested to make a list of preferable participants followed by second and third choices for each participant. In this way the composition of the different disciplines in the group are secured. The design of the invitation is very important and should be specifically designed. When the length of the workshop will be a challenge for most it is recommendable to strongly emphasise the importance of specifically their participation and to keep the invitation very personal. Also following up the invitation with personal phone calls is very helpful when it is most likely that some participants don't immediately understand why they are invited into a somewhat different thematic scene than usual.

PREPARING THE PARTICIPANTS FOR THE WORKSHOP

In order to set the scene and give the participants an idea of the specific theme a 'book of inspiration' can be sent to the participants before the workshop. In order to meet the different languages of the participants it can be recommended to make a compilation of pictures, academic and non-academic quotes from books as well as song lyrics. Through the 'book of inspiration' reflections upon the theme of the workshop are started while also attuning the participants towards the creative road ahead while inspiring all senses. By including blank pages in the book it can be actively used as a notebook during the workshop. Thereby the 'book of inspiration' both serves as a welcome note, a way of attuning the participants to the theme, as a workbook during the workshop and also as a reminder or souvenir after the workshop.



Book of inspiration

Sending out the ‘book of inspiration’ together with a welcome note gives the participants something physical they can look into when relaxing on the sofa after a working day. Today, a lot of information and reading material arrives as attachments to emails. One of the aims of the workshop is to get the participants to let go of the computer, tablet and phone and attune their senses to the interaction with other participants. The physical object examined away from the electronic devices sets a mood for the coming workshop. As an additional feature the participants can be asked to bring an object to the event symbolizing the workshop theme for them. During the first phase of the workshop this object can be used actively to clarify the different understandings of the theme and also as an opportunity for the participants to share their professional and personal experiences out of their normal routines.

The welcome note together with the ‘book of inspiration’ can also include an agenda. The Agenda gives the participants an idea about what they are getting into. But by making it simple it also provides the facilitators with the space to readjust the program during the workshop. In the example below the common transport is filled into the agenda as well as the meals to strengthen the feeling of ‘not having to deal with any practical issues’.

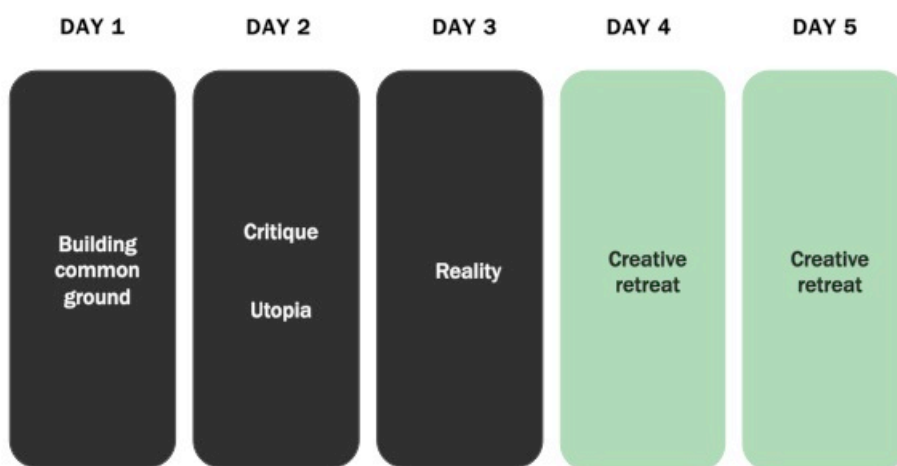
Agenda

	27TH	28TH	29TH	30TH	31ST
8:00		Breakfast	Breakfast	Breakfast	Breakfast
9:00	Departure – CPH	Phase 2: critique	Phase 4: realisation		
10:00				Phase 5: creative retreat	Phase 5: creative retreat
11:00	Arrival and presentation				
12:00					
13:00	Lunch	Lunch	Lunch	Lunch	Lunch
14:00	Phase 1: Building common ground	Phase 3: Utopia			
15:00			Departure from Lungholm		Departure from Lungholm
16:00					
17:00					
18:00	Appetizer, walk and dinner	Appetizer, music and dinner	Dinner	Dinner	
19:00					
20:00					

3. WORKSHOP

The workshop is, as already mentioned stretching over 5 days with 5 phases. The figure below show the different phases in the workshop:

WORKSHOP STRUCTURE



- **Building common ground** is about creating trust and common language, intriguing imagination and senses.
- **Dystopian phase** is about giving voice to frustration, fear, anger.
- **Utopian phase** is about stimulating imagination.
- **Realisation phase** is about substantiating utopias and making them viable.
- **Creative retreat** is about giving form and shape to the results.

SETTING THE SCENE

Preparing the place of the workshop so that the participants feel welcome can be done in different ways. The overall goal is to make them feel special and taken care of to create the feeling of an in-between and provide the framework for a pleasant atmosphere.



Flowers, information and keys waiting for the participants

This workshop method is intense and demanding. Therefore it is important to give each participant the opportunity to withdraw into solitude during the workshop. It is strongly recommended with single rooms of good quality. Furthermore small elements like a welcome gift, a small flower, chocolate or a small toy kaleidoscope create an atmosphere of being spoiled and having an in-between from a busy life.



A small welcome present in participant's rooms

It is important to have plenty of space at the workshops setting. It is strongly recommended that working and eating is not taking place in the same room, when eating

needs to be a break from working. If the facilities offer outdoor spaces and the weather allows for it, it is recommended to have phase 1 outside. Also to accommodate the creative elements of the workshop a ‘material lab’ should be provided. The lab is set up as an open space where participants, during the workshop, can just pick materials to work with, illustrate, discuss and present their ideas. It is recommended to ask especially the artists in advance which materials they would like to work with.



Material lab, also includes video cameras, blankets and so forth

The ‘welcome speech’ by the facilitators should be short and unofficial. It is not recommended to have an official welcome by someone not participating in the workshop. It is a goal to avoid as many formalities as possible, because this introduces a certain dysfunctional distance. The welcome sets the scene for how the workshop can proceed and develop and influences the interaction culture strongly. It is important not to start out with ‘introducing’ unnecessary power structures to the group and a professional from outside holds a power that interrupts the main goal of starting on equal grounds.

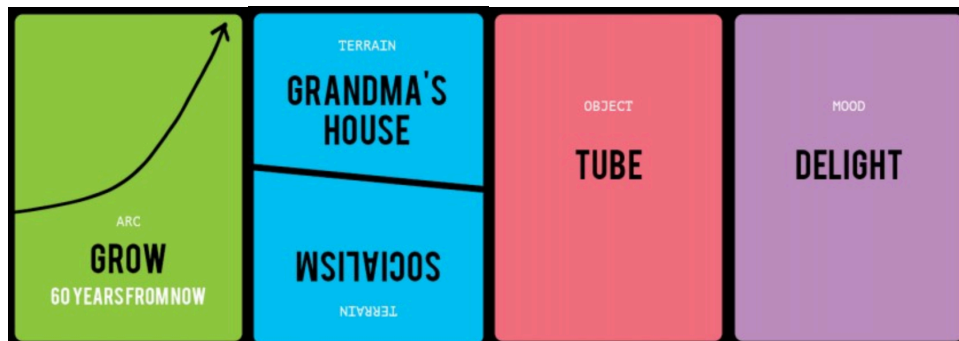
PHASE 1 - BUILDING COMMON GROUND

The first phase of the workshop ‘Building common ground’ aims at creating trust and confidence, to create a free space, and starts a collaborative development of language and ideas about what the future could be. This phase introduces the participants to each other and is created and facilitated to break down hierarchies. The facilitators can be part of this phase to create trustful relations and equalizing the hierarchy. This requires a guest-facilitator for the first day. In this case it is important to have meetings with the guest-facilitator in order to align expectations to which kind of mood and atmosphere to create in the workshop. The first phase holds a series of different smaller exercises. In between the exercises it is recommended to play small games clearing the

brain and having fun and it also works as a transition from one method to the next. It is recommended to create different groups for each exercise. The following exercises can be used:

- All participants; *Speed-dating*, line up in two rows facing each other. Each participant have one minute to explain why he/she agreed to participate and got involved in the workshop, and what they hope to take home with them. The ‘speed-dating’ continues until everyone has meet. The purpose of this short introduction is to kick-start conversations to be continued during the workshop, and also to get an idea about the group. Having to repeat the one-minute talk many times while meeting new people, loosens participants up and starts building relations and confidences.
- In smaller groups; *Mistakes I made and what I’ve learned from it*. Participants have 10 minutes to talk about the issue and they themselves decide, if they want to talk about personal and/or professional mistakes. This session opens up a more personal level of interaction, which is important in breaking down professional hierarchies.
- In smaller groups; *Stories about thematic object*, Participants have 10 minutes to tell the story of the object they brought to the workshop and that is symbolizing the theme of the workshop. This game is structured as: What did I bring, Why did I bring it and what does it mean to me. The object can be physical or immaterial.

After this series of exercises the card game *The Thing from the Future* is used. The game is developed and designed by The Situation Lab that has been created by professor Stuart Candy and the artist Jeff Watson. The game can be played in a variety of ways explained by the developers of the game. It can also be developed to fit into the specific workshop. The card game has 4 different kinds of cards. The green card is an ARC – describing different kinds of possible futures eg. Grow, Collapse, Discipline or Transform. Attached to the specific futures is a number of years, for example growth – 60 years from now. The blue card is the Terrain – describing contexts, places and topic areas where the thing from the future might be found. Each card has two terrains, for example Grandma’s house and Socialism, to provider richer possibilities in the game. The pink card is the Object – describing the basic form of The Thing for the Future, for example tube, shoe, house, can and so forth. Lastly the purple card is the Mood – describing the emotions the thing from the future evokes, for example, delight, fear, fun and so forth.



The things from the future playing cards

The game can be played using all cards in the following way: Participants draw one of each colored cards and then have 30 min to discuss e.g. how a *tube* that makes you feel *delight* might look *60 years from now* in a *growth* society either in *grandma's house* or within *socialism*. Through discussions in the groups different compilations of this future are explored and discussed. In the original rules of the card game there is winners – those who make the best stories. This is not recommended in these workshops. After the 30 min discussions new groups are formed and new cards are drawn. It is recommended that the game should not be played more than three times. In order to get into the game it is recommended to start the first game with fewer cards, leaving out terrain for instance. As a last round, when participants are familiar with the game, the facilitator decides themes for the different cards. The terrain then is the overall theme of the workshop, for instance mobility and the object is the objects participants brought to the workshop. The groups themselves define which moods and arc's this give rise to. This last round finishes the working part of the day and leaves the participants with many reflections to use for the following phases.

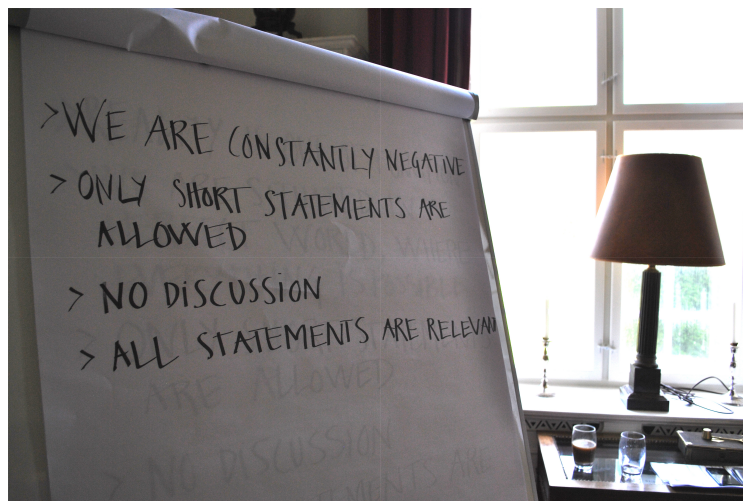
PHASE 2-4

The next three phases follow Jungk and Müllert's (1987) approach to future creating workshops. The methodology implies specific communication rules. In the best way, they provide democratic and equal principles with active participation of all participants involved. The rules establish a specific learning environment, in which the participants' opinions and views are freely exchanged. The traditional future workshop is divided into three main phases: A critique phase, a utopian phase and a realization phase. It is recommended to give the critique phase and the utopian phase a pointed headline, especially if the overall theme of the workshop is broad. Also using different games to loosen up, laugh together and make transitions between different steps is recommended,

in particular in the first two phases, which can become easily quite heavy and labored. Action research emphasizes the researcher as a co-producer of knowledge. The facilitator's job is to advocate the participants' wishes to frame the overall themes and to initiate discussions with visual material.

PHASE 2 - CRITIQUE PHASE

The critique phase focuses on all aspects of the theme of the workshop that can be criticized – no matter what. This is the place to freely express critique (whatever), anger, frustration and annoyance on the current situation. Participants are not allowed to discuss the validity and legitimacy of other participant's statements. If a participant disagrees with a statement, he/she can pose a counter statement. The idea behind the critique phase is to give the participants the opportunity to voice their specific individual frustrations, fears and anger. By allowing space for these critiques it is far easier to create a free space among the participants later on in the process, when there is a mutual agreement on the variety of problems related to the theme. Based on a common understanding that everybody knows about these critical issues it is easier to create fertile soil for constructing future scenarios (Freudendal-Pedersen, Hartmann-Petersen, and Nielsen 2010; Drewes Nielsen 2006). The communication rules for the phase are written down on a flip over so that they are visible throughout the phase.



Rules for communication, all time visible in the room

PHASE 3 – UTOPIAN PHASE

To prepare for the utopian phase new wallpapers are put up. The wallpapers from the critique phase are moved to a place, where they are still visible in the workshop room. In the utopian phase reality is left behind and the wishes and dreams of the participants take centre stage. The utopian phase has the aim to stimulate the participants' imagination and utopian potentials. All types of dreams and visions are allowed and considered both important and relevant. Nothing else can be too crazy and far out to be mentioned here. The intended free space among the participants is thus a catalyst for new action-oriented potentials and change. The communication rules for the utopian phase are also written on a flip chart and placed in the room that everyone can see it all the time:

1. Reality is out of function
2. We are situated in a perfect world where everything is possible
3. Only short statements are allowed
4. No comments on or discussion of statements
5. All statements are relevant

The process for the utopian phase is the same as in the critique phase:

1. Brainstorm (plenary)
2. Voting for most important utopia (plenary)
3. Themes – developing a chosen utopia to give it more substance (group work)
4. Presentation – (plenary).

When the wallpapers are full of utopian ideas, participants are asked to vote for the utopian ideas they find particularly interesting to focus on. In situations where there are more utopias than is suited (to make groups with 4-6 participants) the facilitators put together utopias they think fit together. This is then negotiated with the participants and can often result in new compilations'. Participants choose utopias and work with them for two hours. Again there are several ways of presenting utopias. In this setting it is recommended to let the groups chooses whatever way they find the best but to encourage the participant to use the material lab to find creative ways to present their utopia. After the presentations the audience is invited to tell what they experienced and

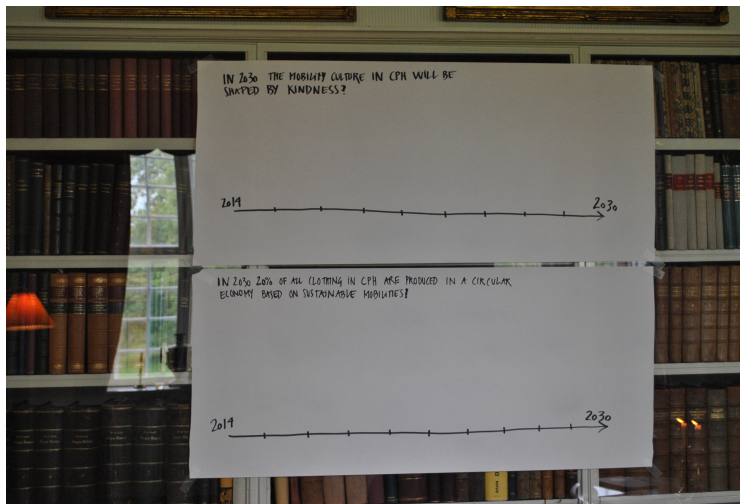
discuss it with the group presenting. The utopian phase ends with a decision on which utopias should be the outset for phase 4.

PHASE 4 - REALIZATION PHASE

In the realization phase the participants trace their utopian ideas into reality and narrow them down to policies, strategies and pathways for political, economic or societal action and impact. The main goal for this phase is to substantiate the utopias and make them viable. Participants are asked to hold on to their wishes but to make plans for how they can be fulfilled on a step-by-step basis and formulate suggestions for specific actions. The realization phase aims at making the visions, stories and narratives as palpable, concrete and comprehensive as possible. The essential criterion in this phase is what the participants define as 'concrete and precise enough' to enable to work on with these visions and scenarios. The process for the realisation phase is:

1. Decisions on utopias to work with (plenary)
2. Group work (groups)
3. Advocacies
4. Presentation (plenary)

To start with participants are asked which utopias they want to work with. Participants can choose freely and are not obliged to work further on with the utopias they were part of developing. It is recommended though to encourage that the groups are as trans-disciplinary as possible, but also accept that the participants choose groups by sympathy and interest. It can happen that a utopia developed does not survive in the realization phase. To start out the group work the facilitators prepare timelines to be used to 'backcast' the series of events and innovations that need to happen in order for the utopia to become reality.



The timelines help to concretize the consistency of the future scenarios.

Throughout the work with the realisations, working with advocacies can help push new agendas/ideas. Advocacies advocate specific themes and/or agendas (eg. inequality, law, economies), which in light of the theme for the workshop are considered important for future visions. The advocates can be people invited to the workshop to discuss this with the groups. Their job is to ask specific questions and to critically verify and sharpen specific perspectives. This creates a stronger pressure on the sturdiness of the narratives created. Another opportunity is to show short movies or filmed interviews where different perspectives on the theme are presented. The aim of the advocacies is to harden the realisations and to make the participants consider aspects they haven't seen before and to integrate them into their specific project.

This phase ends with common agreements on how to continue the work. If the process should be continued it is recommended to decide on who is taking care of what and how to drag on the work. Also further meetings and milestones for the common work can be agreed upon. This is important, because possible not all participants will be able to stay for the following creative retreat.

PHASE 5 - CREATIVE DAYS

The aim of the creative retreat is to facilitate the opportunity to produce visualizations (sound, text, models, paintings) based on the realizations. The creative retreat thus offers the opportunity to take the realizations into the next level and think about

how they, or aspects of them, could be presented and communicated to people outside the workshop. The material lab provides materials to be used in these days. The facilitators' role during the creative days is mostly being available for discussions and backing up the working process. At this time of the workshop the working culture and the social relations are set and the participants should have taken over the process. While in the other phases the facilitators structure the process in this phase it is up to the participants how to use the time. The facilitators only take care of organizing presentations and short intermezzos. The process is as follows:

1. Participants decide which realizations they want to work on (plenary)
2. Free creative work (individual or in groups)
3. Short gatherings talking about the work (plenary)
4. Presentations at the end of the creative retreat (plenary)

The process in the creative days is informal. Except from the meals there are only short gatherings two times a day to exchange and discuss ideas, thoughts, and frustrations. These are the only common meeting points. When the creative retreat starts on the fourth day there is a first meeting where agreements should be made to guarantee that everybody feels comfortable with the situation. If the group process during the first three days has been successful the group has goals and issues to discuss and work on. Also if the pace during the retreat is much slower than the days before it is a purposeful time of focus and concentration where things and projects started the days before can be pushed to a certain point and finalized (also while still being preliminary).

At the final presentation that ends the creative retreat and the whole workshop it is recommended that the facilitators ask questions on how to move on the projects and share their own thoughts on how this could happen.

It is important to make agreements as concrete as possible to give perspective to the common work and to indicate to what purpose and end the workshop can contribute.

4: DOKUMENTATION

The workshop is an intense event where participants are involved in discussions and they create ideas constantly for three or five days. Getting back to a busy working life therefore challenges the opportunities to carry on the ideas and projects after the workshop. Therefore a detailed protocol is produced documenting what went on during the workshop. It helps the participants to remember what went on and in which sequences. Also, the protocol holds the name and email addresses of the participants and facilitators. Below is an example of content in a protocol.

CONTENT

Thank You!	2
Content	3
Program	4
Participants	6
Workshop facilitators & organizers	6
Background	7
Phase 1: Building common ground	10
Phase 2: The critique phase	13
Phase 3: The utopian phase	23
Phase 4: The realization phase	31
Phase 5: The creative retreat phase	39

As part of reviving the memory of what happened the protocol can also hold a detailed program shortly describing the sequence of the different phases:

PROGRAM

Wed Aug 27, 2014	
09:00-11:00	Pick up in Copenhagen and driving to Lungholm Gods, Lolland, Denmark
11.00-11.30	Arrival
11.30-12.00	Welcome and introduction to the venue and the workshop method
12.00-13.00	Lunch
13.00-18:00	Phase 1: Building common ground <ul style="list-style-type: none"> • Speed dating and group discussion on the topic 'Mistakes I made' • Energizer game playing 'Hi-Ho-Ha' • Group work based on the card game 'The Thing from the Future' • Group work based on the card game 'The Thing from the Future' taking departure from the objects (physical and immaterial) the participants brought symbolizing mobility to them.
18.30-	Dinner
Thu Aug 28, 2014	
09.00-12.00	Phase 2: Critique phase <ul style="list-style-type: none"> • Brainstorm in plenary putting up all immediate reactions to 'The City I am afraid of in 2050' • Voting and deciding of three dystopian themes in plenary • Group work on the three dystopian themes – one theme for one group • Each group presenting the theme using the format 'Silent play'

The protocol documents all statements written down on wallpaper as well as short summaries of the presentations of visualizations and presentations at the end of the creative retreat.

Catchwords	Votes
Asphalt over all	
Over population	1
Increased inequality	1
Congestion and pollution	1
Increasing separation	6
No one smiling	
Armed guards	
CCTV (surveillance and monitoring everything)	1
Surveillance draws	
Crime and insecurity	
Only chain shops	
Starvation	1
Migrant slums	
Less tolerance	
No contrast	1
Increased policing	2
Increased use of chemicals	1
Corruption	
No sounds	
Political collapse	

The protocol thus functions as a way to memorize workshop context, ideas and discussions. It holds no analysis or evaluation and is strictly limited to the words spoken by the participants. It is also recommended to document games, presentations, wallpapers and so forth through photos in the protocol. The aim of the protocol is to contain the memories of both the fundamental criticisms and the utopian proposals. The participants own the protocol. In order for the participants to experience that they can speak freely in the workshop they need to be ensured that the protocol is only for their use and not a public document. It must be guaranteed that it is not distributed electronically but only as a physical document by physical mail. It is recommended that the protocol shouldn't be delivered no longer than four weeks after the workshop.

5: METHODOLOGICAL TOOLS

When organising this type of workshops it is crucial for the facilitation to clarify all responsibilities and roles for everyone involved. To secure this it is recommended to prepare a workshop manual for the team to create accordance between everyone working *together*.

In the example showed below all activities and the role for each team member are specified. This goes both for practicalities (food, breaks, materials) as well as scientific tasks (observations, documentation) and facilitation (talking, writing, guiding). The manual also entails small things like ‘carrots and apples in the coffee break’, ‘flowers on the table’ etc. By preparing a detailed workshop manual the organizers ensure that time will be spent on facilitating a good workshop instead of worrying about details. No surprises should happen, everything has to be in place to send time and energy on the content and guarantee the focus of the whole team! The manual is a project management tool and composes the overview of what is going to happen during the five days.

DOKUMENT: DETAILED MANUAL								
TIME	ACTIVITY	ROOM	AMOUNT OF PEOPLE	RESPONSIBLE	PURPOSE	METHOD/FORMAT	OUTCOME	THINGS WE NEED
10.30								
10.45								
11.00								
11.15								
11.30								
11.45								
12.00	Lunch							
13.00	Phase 1: BUILDING COMMON GROUND							
14.00								
15.30	Break + energizer							
16.00								
16.40	Break (10 min)							
16.50								

An important feature of the detailed manual is the column named *outcome*. Here the team can briefly add reflections during the workshop that can be used following to evaluate and summaries the results of the workshop. Preparing the manual also provides the opportunity to have thorough discussions on issues such as time and space, and also details such as the type of clothes the facilitators wear. These details come down to the atmosphere created.

It is recommended to have the following group of persons to conduct the workshop:

1. Facilitators, preferable two people.
It is recommended to change roles ongoing with one person writing and one facing the room.
If the workshop is run with only one facilitator a second person needs to write statements down on wallpaper.
2. Photographer.
It is important to have at least one person assigned to document the process.
3. Protocol writer.
In order to document the workshop it is preferable to have a person assigned to this job. It is even better to have two people who can share this work, because it is exhausting and needs strong focus.
4. Practical person that makes sure all details are in order.

6. LITERATURE

Drewes Nielsen, Lise. 2006. "The Methods and Implication of Action Research." In *Action Research and Interactive Research*, edited by Kurt Aagaard Nielsen and Lennert Svensson. Maastricht: Shaker Publishing.

Freudendal-Pedersen, Malene, Katrine Hartmann-Petersen, and Lise Drewes Nielsen. 2010. "Mixing Methods in the Search for Mobile Complexity." In *Mobile Methodologies*, edited by Ben Fincham, Mark McGuinness, and Lesley Murray, 25–43. New York: Palgrave Macmillan.

Hartmann-Petersen, Katrine. 2009. "I Medgang Og Modgang (in Success and Hardship)." Roskilde University.

Jungk, Robert, and Norbert Müllert. 1987. *Future Workshops: How to Create Desirable Futures*. London: Institute for Social Inventions.

Kesselring, Sven (2008): The mobile risk society. In: Weert Canzler, Vincent Kaufmann und Sven Kesselring (Hg.): Tracing mobilities. Towards a cosmopolitan perspective. Aldershot, Burlington: Ashgate, S. 77–102.

Nielsen, Birger Steen, and Kurt Aagaard Nielsen. 2006. "Methodologies in Action Research." In *Action Research and Interactive Research. Beyond Practice and Theory*, edited by Kurt Aagaard Nielsen and Lennart Svensson, 63–87. Maastricht: Shaker publishing.

Aagaard Nielsen, Kurt, and Lennert G. Svensson. 2006. *Action Research and Interactive Research: Beyond Practice and Theory*. Maastricht: Shaker Publishing B.V.

Bauman, Zygmunt and Leonidas Donskis 2003. *Moral Blindness: The Loss of Sensitivity in Liquid Modernity*. Cambridge: Polity Press.

Fischer, Frank, and John Forester. 1993. *The Argumentative Turn in Policy Analysis and Planning*. Edited by Frank Fischer and John Forester. Duke University Press Books.

Fischer, Frank, and Herbert Gottweis. 2012. "The Argumentative Turn Revisited." In *The Argumentative Turn Revisited*, edited by Frank Fischer and Herbert Gottweis, 1–27. Durham: Duke University Press.

Grin, John. 2006. "Reflexive Modernisation as a Governance Issue, or: Designing and Shaping Re-Structuration." In *Reflexive Governance for Sustainable Development*, edited by Jan-Peter Voß, Dierk Bauknecht, and René Kemp, 57–81. Cheltenham: Elgar.

Habermas, Jürgen. 1984. *The Theory of Communicative Action*. Boston: Beacon Press.



- Habermas, Jürgen. 1996. *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy*. Cambridge Mass: The MIT Press.
- Hajer, Maarten A. 1995. *The Politics of Environmental Discourse. Ecological Modernization and the Policy Process*. Oxford: Clarendon Press.
- Hajer, Maarten. 2009. *Authoritative Governance: Policy-Making in the Age of Mediatization / Maarten A. Hajer*. Oxford: Oxford University Press.
- Healey, Patsey. 1997. *Collaborative Planning: Shaping Places in Fragmented Societies*. Vancouver: UBC Press.
- Park, Robert E. and Ernest W. Burgess. 1925. *The City*. Chicago: The University of Chicago Press
- Sager, Tore. 2013. *Reviving Critical Planning Theory: Dealing with Pressure, Neo-Liberalism, and Responsibility in Communicative Planning*. New York: Routledge.
- Sandercock, Leonie. 1998. *Towards cosmopolis. Planning for multicultural cities*. Chichester: Wiley.
- Sandercock, Leonie. 2003. Out of the Closet: The Importance of Stories and Storytelling in Planning Practice. *Planning Theory & Practice*.
- Urry, John. 2004. "The 'System' of Automobility." *Theory, Culture & Society* 21 (4-5): 25-39

